

the ground. Mr. Bear made one dive under the floor, and the dogs followed him. They fought under there for a while, but it was no satisfaction for the crowd—they couldn't see the skirmish. After a little while of hearing nothing but squeals and grunts the dogs were called off.

"When the bear found he was free, instead of coming back into the yard he made a break into the street, and the dogs took after him. They went down the street like a lot of scared rabbits, and the bear started to climb a tree. When he got about half way up a big dog made a jump and a snap, and got a good hold on the bear's tail. That settled it. The dog held on. The bear couldn't go up, and he didn't want to come down. Finally, he dropped square on the dog. But there was no more fight in that bear; he knew he was whipped, and he walked right back to his box, where he knew he was safe. The dogs solemnly fell into single file behind him, and they made quite a procession down the street to the saloon.

"Then we made our parade, and the crowd followed it back to the lot, where we gave our free show, of a high dive for life, and the doors were opened.

"Some time around the close of the eighteenth century the English became ashamed of the manner in which their fairs were being conducted, and Parliament undertook to do away with them. In the place of these fairs more substantial attractions began to develop. They were specialized into menageries and exhibitions. They were stationary, and they were as much theaters as they were circuses. The stages were enormous, and at the close of the acting performance, acrobats and trained animals were brought in; pony races closed the performances.

"Of course, this class of amusements was imported into America, but it did not flourish here. Pa tried it out in New Orleans before he started our circus, and it was the only financial failure he ever made. Between 1800 and 1860 most of the population of the United States was in the country. Communities were far apart, and the only salvation for showmen was to put their shows on wheels and take them to the people. That was the beginning of the American circus, and it grew into an institution utterly different from any the world ever saw.

"The first of these shows were called 'rolling shows,' and they were extremely primitive. None of them traveled very far from the Eastern Coast. When they started out at the beginning of the season, they had hopes of crossing the mountains, and getting into new territory, but when they came to the mountains in Pennsylvania, they turned back; they had troubles enough where they were, and they stopped before they ventured into the midst of new ones. Pa brought the first rolling show into the Middle West.

"He did it, because there was a lot of fanaticism and ignorance to buck against in the coast country of the East; people there still associated the circus with the old fairs of England. Various states passed stringent laws, culminating in 1832, in the passage of an act by the legislature of Connecticut fixing the license for the bigger shows at \$1,000 a day. That hit pa's show, for he had eight wagons, and thirty-five horses, and it was one of the biggest shows then in America. A thousand dollars represented the gross receipts for several weeks.

"These laws drove pa into the Southern Territory. He developed it, and we practically ruled the South as far as circuses were concerned for a couple of generations. Pa had a trademark, 'southern men, southern women, and southern horses against the world.' I was old enough to be a performer when he took the first circus into Florida and into Texas.

"But when he got ready to do it, pa broke the Connecticut law to bits. At the same time he took the circus out of the evil class that other people had placed it in, and started it on the road to being considered respectable.

"In 1852, he wanted to go into the state of Connecticut. We had been down in Florida, and worked our way North along the coast. The people of Connecticut were circus hungry, but there was that law around the state like a high rail fence. Pa went before the legislature, but it refused to repeal the law. The members of the legislature thought that the sight of a woman in tights was an awful thing; but after pa promised that the women of his show should wear long skirts when they rode, and the men would wear puffed and frilled shirts and knee breeches, the legislature reduced the license to a decent figure for him and we entered the state.

"That season the feature of the parade was a twenty-horse team. Each one of the horses was a matched cream in color, and had a white mane and tail.

"We also carried the spectacular play of 'Cinderella.' It was rendered by the children with the show, and was done on a grand scale. I was about nine years old then, and my cousin was about the same age. You know in the play the witch comes into the kitchen and asks Cinderella for something to eat just before she turns the pumpkin into a chariot.

"Well, every night the property man had an awful time trying to have something for Cinderella to give her. He would get a loaf of bread for the witch, and when it came out of the ring he would try to save it for the next night, but we boys used to lay for that bread, and it never touched the ground before we had it. We weren't hungry, but we just wanted to be doing something.

"One time the property man managed to hold on to the bread for four nights, and it got so hard and dry that nobody wanted to eat it. Then he got a little careless with it. That was our chance. There was a little creek outside the dressing tent, and I grabbed the loaf of bread, and threw it into the water. When it came time to give the bread to the witch there was none to give her. There was no time to delay, either.

"The candy butcher came along just then with a basket of gingerbread. The property man grabbed a big chunk of it from the basket, and ran into the ring and handed it to Cinderella. After that part of the show was over we boys thought we had struck it rich. Gingerbread! We stole it, and thought we had something soft for the rest of the season if we worked it right.

"Next night we were waiting to get the gingerbread, when we discovered that the property man had provided pound cake. We could hardly wait for the witch to get through looking at it. When it came out we grabbed it, and took two or three mouthfuls. It was yellow corn meal bread made to look like pound cake. Ugh!

"But our venture into the state paid. The show did an enormous business. In Hartford we showed

Dolls Date Back 4,000 Years

AN IMPORTER of toys, doubtless with an eye to publicity, recently remarked that dolls were coming "in" again. An American manufacturer promptly replied to this that at no time, in war or peace, had dolls been "out"; and that the only dolls coming "in" were a few meager samples that could not hope to compete with the established doll industry of the United States.

Be that as it may every doll has its day, and every day has had its doll. It is an old saying that the child is mother to the doll; but it is true that explorers find the doll-instinct almost everywhere they go; and records of past ages indicate that wherever the human instinct existed, it was echoed in doll-love.

At times dolls have exceeded their sphere among children and have been appropriated by grown-ups. During the fourteenth century it became the custom to use dolls as mannequins on which were displayed miniature gowns or costumes of the latest style. This practice still exists in France, though the elegantly-attired wax dolls of today are more often the puppets of society ladies than the useful equipment of the dress-maker. Often the doll has been able to combine utility with other purposes. For example, our forefathers—being great masters of magic—were able to insure the speedy death of a rival by sticking black pins into a wax figure of the enemy. Dolls in Mexico were used in religious rites, after which they returned to their proper function of affording amusement for the children.

A very primitive doll can be found in Russia; it is the moss doll and effectively expresses the poverty and loneliness of Russia's great forest regions. It is roughly fashioned of wood, with a face of pathetic sadness, and dressed in hood and clothes of forest moss. The male doll is distinguished from the female only by the hatchet which he carries! Among primitive dolls are those cut from chips of wood and gaily painted in the colors of the Russian opera.

In the Congo a baby's "buggy" is the mother's back, to which the infant is strapped. The dollies of the youthful cannibals conform to type, and are simple sticks of wood, wrapped and tied on the child's back with rags. Korean girls use similar sticks of bamboo, but art is added to utility and elaborate coiffures are arranged with plaited grass. A doll of such superb allurements neglects none of the arts of the toilet, for its face is carefully powdered by the little mother—though no face exists.

Ostrich bones are the material for many of the old Peruvian dolls, and sex is always distinguished, for the male wears a blanket while the female is clothed in a petticoat.

Dolls have been dated as far back as 4,000 years ago, and dolls of "civilized" character, too. The doll was an important individual in the life of the Egyptian child; the doll was varied and amusing in forms, and was mummified like any other respectable person. Will the Teddy Bear live as long as the Egyptian doll, which, carefully formed of wood, beautifully painted, adorned with lucky emblems, and with hair made of Nile mud beads strung on strings, still rests in museums?

Abyssinian dolls still use that method of representing hair, although in a more elaborate manner. The dolls often have movable joints, worked by strings. Many are of modeled bronze, or earthenware, and clearly show a Greek influence similar to that seen in Egyptian pottery and portraits on mummy cases.

In the far North is found one of the best examples of civilized dolls. The toy of the Alaskan child is a superb little model of Eskimo life. The doll is beautifully dressed in sealskin, and may be the predecessor of the Teddy Bear.

Not only do dolls portray the costumes and physical characteristics of their day, but also they often reflect mental traits and social habits. As the Boeotians were regarded in ancient Greece as the most stupid of human beings, so the Greek comic doll was an imitation of the blank-faced Boeotian. Among Mohammedan peoples dolls are regarded as graven images and as such their use is forbidden. But the Mohammedan girl will not be deprived of her human rights, and overcomes the religious obstacle by having a doll without a face.

The population of India today represents a fusion of two peoples—the light-skinned of Persian origin, and the dark-skinned aborigines. With the general exception of South India, where the conquerors from the Asiatic mainland did not so freely intermingle, the higher castes are as a rule lighter in complexion than the lower castes. This difference is carried over into the manufacture of dolls. A beautiful toy of Indian make shows a fair rajah seated in a gorgeous howdah on the back of an elephant but the mahut who sits back of the elephant's ears is almost black. Also, Negro children naturally love best the pickaninny doll, and look on a white doll as something abnormal.

It is a long road from the flint doll of the Congo to Edison's wonderful phonograph doll, but its kingdom is the same, and is everlasting, the heart of the child.



Top—A carnivore's house, showing a wheeled winter cage, where the beasts of the menagerie pass their winters.

Center—Chair and table highly prized by the "Governor," and occupying a place in his dining room. They were carved by the "Governor's" daughter. The bird and animal heads are wood sculptures from beasts in the circus menagerie.

Bottom—The "ring barn" where most of the nation's celebrated circus performers kept themselves in condition, and worked up new acts. The "mechanician," shown here, is a long pole equipped with ropes and pulleys. Riders attach the end of a rope to their waists when they are practicing new acts, and the other end to the pole. It revolves about the ring as they ride, and if they slip from their horses they are left hanging in the air until the horses come beneath them again.

on the city commons, and had to give four performances the first day to accommodate the crowds. The menagerie pulled the most of them, because it offered an excuse to those people whose moral scruples were most strict to see the Biblical creatures in real life. You know, in those days we advertised the menagerie animals as 'Biblical creatures,' and I never thought we were far wrong in doing it.

"From that time on circuses no longer were considered an aggregation of vagabonds."

This is the second of several articles by Mr. Barnet, on early circus life in America. Another will appear in an early issue.